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September 20-26, 2017





9 FEATURE GRANT HART

Exactly as he was. By Tigger Lunney

4 NEWS

THE SHORTLIST Worker shortage BLOTTER Suppressing safety MULLEN A suburb's confused racial past

17 FOOD

BAR BRIGADE An invitation to linger

21 A-LIST

THE PUB CRAWL THAT MUST NOT BE NAMED Drink with Potterheads in downtown Minneapolis

cover credit

PHOTO BY Shawn Brackbill/REDUX

29 FILM

MOTHER! Holy hell, things get weird

31 THEATER

MAN OF LA MANCHA Theatre Latté Da makes the classic current

33 FASHION

STREET STYLE Northern Vogue

35 MUSIC

DAN WILSON Puts his own spin on hits he wrote for others

37 CRITICS' PICKS

CLASSIFIEDS SAVAGE LOVE CROSSWORD

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THE SHORTLIST



THE STAT SHEET

80%

Ratio of gun deaths in Minnesota due to suicide

78

Percentage of Minnesota construction companies who say they can't find enough skilled workers 132,000

Number of Minnesota kids who leave their home districts for open enrollment or charter schools

69

Percentage of Republicans who say the news media poses a greater danger to America than white supremacists

"It's like Uptown got hit with a douchebag ray gun."

Reader Kristen Anne Pichette responds to "Best in class' apartments are coming to Bro Central in Uptown," at citypages.com.

THANKS, OBAMA

YOU KNEW America's IQ was plunging when we elected a serial sex offender as our supreme leader. America, the reasoning went, would be made great again by a man so inept he couldn't find a decent hairdresser in all of New York City.

The precise measurement of this descent now comes courtesy of Louisiana, where one-third of Republicans still blame Barack Obama for the government's poor response to Hurricane Katrina. Never mind that, at the time, Obama was three years away from becoming president.

It takes a certain tenacity and dedication to reach such levels of asininity. At least we still have our work ethic going for us.

POPULAR STORIES

AT CITYPAGES.COM

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Facebook dream is dead

SUPPRESSED SAFETY

A move to make it easier to buy gun silencers

hough it's been legal to buy gun silencers-technically known as suppressors-in Minnesota since 2015, few people actually own them because they're so hard to get.

Suppressors are highly controlled by the National Firearms Act. Deep-pocketed buyers have to undergo a lengthy background check that could take more than a year, and pay a \$200 transfer tax.

As a result, crimes typically aren't committed with suppressors. Hunters and range shooters are also deprived of a tool to protect their hearing.

Congressmen Jeff Duncan (R-S.C.) wants to make things a lot easier. He proposed the Hearing Protection Act, which would remove the \$200 tax and require that purchasers pass only the National Instant Criminal Background Check, used for most ordinary firearm sales.

In Minneapolis, where police rely heavily on ShotSpotter—an acoustic surveillance device that senses exactly where guns are fired throughout the city-the bill could have unfortunate consequences.

Since 2007, ShotSpotter has alerted police officers to crime scenes even before emergency calls start coming in, prepping them along the way with data such as the type of gunfire and number of shots fired. Rapid response allows officers to better recover shell casings for use in prosecution.

The problem: "The ShotSpotter system is not able to detect a gun that is shot while using a suppressor," says Minneapolis Police spokesman Corey Schmidt.

Though the Hennepin County Attorney's Office doesn't have precise stats on how prosecution of gun crimes has improved with ShotSpotter, it's so frequently mentioned in criminal complaints that it's clearly invaluable, says spokesman Chuck Laszewski.

Recalling Minnesota's debate over suppressors two years ago, he says there were surprisingly few facts as to the decibel



threshold that can be detected by ShotSpotter, the decibel level of suppressed gunfire, and how that compares with the sound muffled by proper earguards.

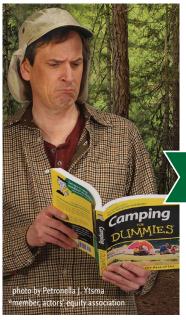
"The gun people were saying contradictory things. On the one hand they would say the silencers aren't like the ones in Hollywood movies and still end up making an incredible amount of noise. But on the other hand, we gotta have them because they'll protect our hearing. Well, it can't be both

of those. And as far as I can tell, nobody called them on that contradiction."

ShotSpotter CEO Ralph Clark says the technology has been able to detect suppressed gunfire in the past, though it's unclear how well it works. If suppressers come to widespread use, the company may be able to roll out better sensors.

Yet this would likely come at a significant cost to Minneapolis police. And the city's public safety. -susan du

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Blackface Days

Edina's confused racial past, from utopian village to bleached suburb

hundred years ago, certain residents of the village of Edina (population 1,800) became fed up with the overwhelming influence of a certain kind of people.

Farmers.

In 1920, the people of Morningside, a neighborhood of 500-some people on the border with Minneapolis, seceded from Edina. The Morningsiders set about modernizing—building more paved roads, street lamps, and sidewalks—in ways their rural Edina neighbors wouldn't.

This civic cleave would remain in effect for four decades (Morningside rejoined Edina in 1966), though other forces conspired to shove the two communities bounding down one path. Both Morningside and Edina exerted the same electromagnetic pull on city dwellers who sought spacious houses, new amenities, and the guarantee their new neighbors would be white.

To Edina, that last part was a new expectation.

Even before its incorporation in 1888, the village was a beacon of racial tolerance. This glorious inclusiveness—and the foul turn the town soon took—is detailed in a forthcoming research paper by historian Chad Montrie, a professor at the University of Massachusets-Lowell, now working on a book on the history of racial exclusion in Minnesota.

By the turn of the 20th century, Edina village had at least a dozen black households. They owned farmland, led orchestras and choirs, served in civic posts. One widowed black woman married a Swedish immigrant. If anyone disapproved of their mixed-race baby, there is no known record of it.

These children and grandchildren of Civil

War veterans and ex-slaves were always a tiny minority in the village, but that mattered little. Not until Samuel Thorpe, Minneapolis' most successful real estate developer, hatched his plot for a community around Thorpe Country Club (later the Edina Country Club), which opened in 1923.

Thorpe bought up surrounding farmland, parceled it into nearly 600 lots, and built eight "model homes" to give a glimpse of life in this "garden suburb." He drew up an airtight landowners' covenant, dictating what the neighborhood would tolerate in terms of trees, garages, paint schemes, and people. Namely: Nothing in the area could be sold, given, or rented to someone outside the "white or Caucasian race."

The Country Club District swelled with homebuyers who sought to live among the "better class," people who wanted their kids "more protected" than they would be in a "'hit or miss' city neighborhood," declared the advertisements. In time, most of Edina's black families moved to more welcoming communities.

Incoming whites felt comfortably ensconced, routinely putting on minstrel shows, singing Dixie songs in blackface. Over in secessionist Morningside, black disenfranchisement never made it into civic paperwork, but realtors followed its dictums.

In 1959, a black family tried smudging Morningside's color line. Marion Taylor was a World War II vet working as a biochemist for Veterans Affairs. Wife Mary was a teacher. When the Taylors were forced from their south Minneapolis home by the coming I-35W interstate, they bought a lot on Scott Terrace, just across the city line.

Fearful Morningsiders agitated to have

the lot preserved for drainage purposes. The city council balked. When the fight spilled into the open, the racists were outnumbered. Some 251 residents signed a petition in favor of the Taylors, and Mayor Ken Joyce hand-delivered letters to every mailbox, warning Morningside against becoming known as a "bigoted, prejudiced, hateful little area."

The Taylors moved in, though not without incident. Their neighbors on both sides moved out. A gang of teenagers called them "niggers." A BB pellet pierced their window.

The Taylors later divorced and Marion eventually relocated to Rochester, where Montrie tracked him down in spring 2014, finding Taylor eager and indefatigable one day shy of his 95th birthday. If there was to be a record, Taylor intended to set it right. Some 50 years later he was bitter about the years spent feeling like an outsider in his own neighborhood.

"Very clearly," Montrie says, "[Taylor] understands he was right. He's still upset about it."

It might surprise Taylor to learn how quickly things changed. In 1977, Sandy Berman, his wife Lorraine, and their two kids bought a place in Edina. By Montrie's reckoning, this Jewish man, with his black wife and their two black teenagers, were only the second non-white family (after the Taylors) to move to the area in decades.

"Actually, our family did not experience any turmoil, disturbance, or distress," Berman says. "Part of that may have been due to our total innocence. We had no idea of the kind of history we were moving into."

Or helping Edina move out of. It took five decades to bleach a perfectly messy, integrated village into a suburb white and



Mike Mullen

crisp as a clean sheet. Lorraine Berman died a quarter-century ago, but Sandy still lives there at 83, and worries about whether the suburb is doing enough to welcome black residents, who still make up less than 2 percent of its population.

Montrie knows some in this area will read his work and revel in the chance to "go after Edina." They will miss the point.

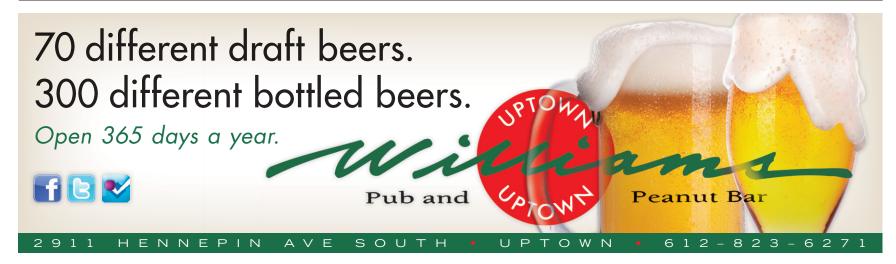
This isn't an Edina story. It's an American one. Samuel Thorpe's covenant was modeled after ones in Baltimore, Kansas City, and Cleveland. Morningside's gentler racism, with realtors and bankers quietly holding the color line, was enforced elsewhere in Minnesota, and in all-white enclaves from sea to shining sea.

We lionize our great liberals in the cause of progress, heroes like Hubert Humphrey and Roy Wilkins. But this, too, is Minnesota's legacy.

"It becomes evident," Montrie says, "that this is something that can still happen... even in a place like Minnesota, where you have a history of birthing people who've helped make advances in civil rights. Even Minnesota can't escape it."

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REMEMBERING THE MAN WHO WAS SO MUCH MORE THAN THE DRUMMER IN HÜSKER DÜ

BY TIGGER LUNNEY

veryone in the Twin Cities has a Grant Hart story, but this is the worst. "Grant was back in the hospital but he didn't want me to see him sick," says James Lindbloom, Hart's close friend, his sometime roommate, and the owner of the local record label Roaratorio Records. "I told his wife, Brigid [McGough], 'Overruled. I'm not taking him to prom. I don't care what he looks like.' So my friend Wendy and I went to bring him some books. He wanted conversation more than anything. I told him I was going to go see the Legendary Stardust Cowboy in Mankato Saturday night, and he said, 'I want to go! Let's do it!' I told him, 'Yeah, if we get you out of here in time, we'll do it up.'

"After a while his eyelids started to get heavy and droop, so we stroked his hair and let him get some sleep. I drove home and called Brigid to let her know how the visit went, and as we were talking, she said, 'Hold on, the hospital's on the other line.' Then she switched over and after a minute switched back and said, 'He just died.'"

Grant Hart, who died at age 56 of complications from liver cancer and hepatitis C on Wednesday, September 13, will be remembered worldwide as the drummer for the punk-altering '80s power trio Hüsker Dü. But that sentence tells you almost nothing about who he was or how he will be remembered here at home.

This is what everybody thinks they know about Grant Hart: how this teenager was hanging around the local punk scene in the late 1970s, working at Cheapo Records on Grand Avenue in St. Paul, where he'd set a PA speaker on the sidewalk and blast the Ramones. How that racket drew the attention of Bob Mould, who started coming into the store to buy records from him over the counter (and weed under it). How South St. Paul met upstate New York, added bassist Greg Norton, and formed one of the greatest punk rock bands of all time.

How—after nine years, six full-length studio albums, two EPs, and one live record—addiction and ego and an obsessive rivalry between Hart and Mould killed Hüsker Dü. How they practically invented "college rock" just before it became "alternative" and a generation of musicians they inspired went on to fame and success. How Mould left Minneapolis on his own ascending musical path and Norton quit rock 'n' roll to become

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DDESS DHOTO

a chef in Red Wing, while Hart stayed in the Twin Cities to continue with other bands and solo projects that never quite caught on the way they should have. How the Hart-Mould acrimony festered into a blood feud over the years, denying us any chance to experience their unique, tense chemistry live or on record ever again.

Some of that is true. Mythology is always based in truth—we seek to explain we can't truly know. Zeus threw lightning bolts because the Greeks didn't get static atmospheric charge. But mythology serves another, sometimes nefarious purpose. It buttresses our biases, makes us feel included as part of something bigger than ourselves. Norse gods were axe-smashing ass-kickers because Vikings liked being axe-smashing ass-kickers.

The mythology that surrounds Hüsker Dü, and Grant Hart in particular, serves both of those purposes. We need to understand their seemingly effortless greatness. We want to know why we can't experience it anymore. We want to confirm our feelings—positive and negative—about the people involved. But mythology doesn't serve those it mythologizes, it serves the believers. And that's particularly true in the case of Hart—genius, eccentric, talented, unpredictable, charming, obsessive, sometimes infuriating, always unfiltered. You can't use mythology to explain a man who utterly refused to be mythic.

reg Norton was working at Melody
Lane record store in West St. Paul
in 1978 when he met Grant Hart.
"This chubby kid walked up to me and said,
'Hey, you got my job!" Norton says. "I was
like, who's this guy? What are you talking
about?" Hart explained he'd planned on
working at the store when he turned 16.
Norton immediately got him hired.

Even as a teenager, Hart talked fast and learned faster. "Grant had a razor-sharp wit. He was very quick," Norton recalls. "He loved to read, he loved history, and when he would get into something, he'd

Hart, flanked by Greg Norton and Bob Mould, flaunts the Hüskers' "simple thrift-store look."

really get into it deep." One of those things was punk rock.

"Grant and I basically discovered punk together," Norton recalls. "We both had a voracious appetite for it, so anything new that came out, we'd grab and listen to the same day." The two friends went to every punk show they could, starting with Pere Ubu at the Longhorn—the 16-year-old Hart was "big and burly" enough that he never got carded.

Norton and Hart also started picking up shifts at another store their boss owned, Cheapo, and jamming together. (Grant named the band "the Electrocutes.") When Cheapo manager and keyboard player Charlie Pine booked a show at a bar without having a band, he enlisted Hart and Norton. All they needed now was a guitarist. Hart suggested some kid from Macalester named Bob Mould, because he had a Flying V. After a few shows of mostly cover songs, Pine was out; Hart, Mould, and Norton wrote some original songs and called themselves Hüsker Dü.

"I got a tip from Chris Osgood [of Suicide Commandos] to go see Hüsker Dü at the Longhorn in the summer of 1979," says Terry Katzman, who was the band's original sound engineer and ran Reflex Records, the label they all started to put out *Land Speed Record*. "I was there when no one liked them—most people don't understand, I had to keep telling people they were really good. They were like nothing you've ever seen before."

The band soon distinguished themselves locally with an intense work ethic. "We hung out and practiced all the time," says Norton. That intensity translated into frenzied live shows at the Longhorn, Goofy's Upper Deck, Duffy's, and the 7th St. Entry that showcased both Hart and Mould's songwriting and their utter inability to do anything half-assed.



DANIEL CORRIGAN, WARNER BROS, RECORDS

"The Replacements, they didn't care if they occasionally played shitty," says Katzman. "That would never happen with Hüsker Dü. Never. There was never a below-the-bar standard for any of their performances."

When he wasn't performing or practicing, Hart was making artwork for Hüsker Dü and other bands, or hanging out at shows. Minneapolis at the time was at its most creative and vibrant, overstuffed with bands of all genres in relatively close quarters. "You'd have Hüsker Dü in the Entry and Prince in the Mainroom and it made perfect sense," says Steve McClellan, former general manager of First Avenue. "Grant was part of the fabric, like Rifle Sport, or Prince, or the Outpatients."

Nationally, however, Hüsker Dü's impact was singular. On tour they redefined what punk rock could be to audiences. Here was a band that slouched in and then proceeded to peel the paint off the walls of any venue that would have them. And Hart, with his long hair, often barefoot in bellbottoms, shocked the punks who thought hardcore was a look, not a mentality.

"My favorite thing about Grant was the ways in which he totally embodied not giving a fuck about all of that trifling scene shit-shoes, hair, whatever," says Eugene Robinson, who played shows with Hüsker Dü with his punk band Whipping Boy. "Said what he felt and seemed to feel what he said."

Eric Davidson, the singer for the Ohio punk band New Bomb Turks, saw Hüsker Dü as a 17-year-old in Cleveland in 1985. "I doubt I have seen that manic of drumming since, and I've seen a crapload of manic drumming," he recalls. "And Grant Hart was singing half the time too, just wailing with that quintessential mid-'80s Minneapolis. post-core, severely pissed/simultaneously crying trait that is found just about nowhere else. Their simple thrift-store look was, at the time, a refreshing affront to the prevailing overdone studs and mohawk of hardcore, and another relatable broke Rust Belt guy thing about them."

"It was hard to keep up with the Hüskers—by the time an album would come, when you saw them live, they were already on to the next, newer batch of songs," says Al Quint, publisher of Suburban Voice fanzine, the first person on the East Coast to profile the band. "They were already playing Zen Arcade stuff when touring behind Metal Circus, playing New Day Rising during the Zen Arcade tour. They were always expanding and widening their musical parameters, challenging the audience and inviting everyone along for the ride."

Touring also built relationships with bands in other punk scenes. Chicago bands like Articles of Faith and Naked Raygun started swapping shows with Hüsker Dü between the two cities. Grant was living in an old church and often put bands up for the night, including Chicago's Big Black. "His hospitality was exceptional," says Big Black singer/guitarist and recording engineer Steve Albini.

"The thing that was different about Hüsker Dü that Grant brought to the band was an emotional clarity," Albini says. "A lot of bands at the time were kind of opaque, like they didn't want to be caught feeling anything. From the very beginning you could tell Hüsker Dü's music wasn't just railing against things, there was an element of affection, and feelings of longing, and sadness, emotions that were absent from all other punk and hardcore music of the time. And almost all of that you can attribute to Grant."

Touring also brought Hüsker Dü to California, and to the attention of Black Flag's Greg Ginn. "That L.A. trip changed everything," says Katzman.

The band released three records on Ginn's label. SST. starting with the classic Zen Arcade. ("I couldn't even open the Reflex Records PO Box after that came out," says Katzman.) They put out two records on Warner Brothers, making them among the first underground '80s bands to graduate to a major label. And then, in 1987, mid-tour, Hüsker Dü disintegrated.







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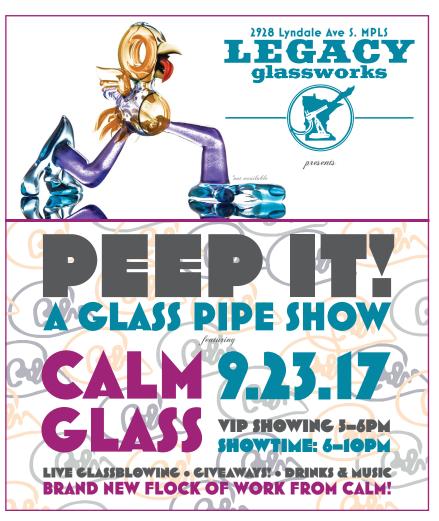
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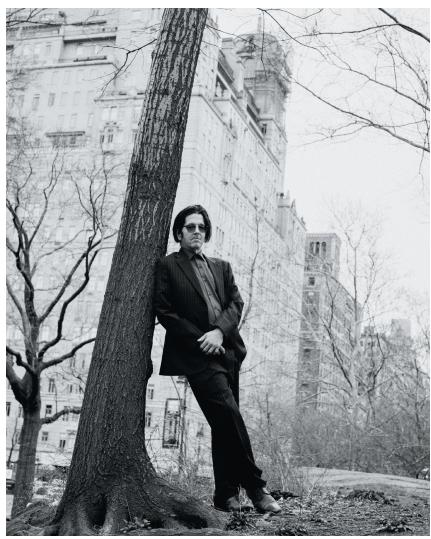
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es, the breakup was bad. "I was pissed at Grant for a long time," says Norton. "I was pissed at Bob, too." Norton soon put down his bass and picked up a chef's knife. Mould left town, physically and mentally, getting clean and choosing to work with non-Minneapolis musicians. Only Hart remained, ever the mercurial artist, still joyful, still acerbic, still inspiring love in some and pissing off others—and still an addict.

Unlike booze or many other drugs, Hart's wife Brigid observed to me, heroin comes with a lifetime brand on your forehead. In Hart's case, junk—like his legendary band, his classic songs, his open bisexuality, and his unfiltered, unapologetic sense of self—became yet another part of a mythos he never had much interest in in the first place.

Soon after Hüsker Dü ended, Hart drummed on a project with longtime friends and fellow artists Mary Jane Mansfield and Timothy G. Piotrowski called Yanomamos, a noisy, art-damaged release recorded on a boom box. Over the next three years, he would release the solo records 2451, Intolerance, and All of My Senses, as well as forming a new band, Nova Mob, which released Admiral of the Sea and The Last Days of Pompeii.

The Grant Hart on those recordings pushed forward into the traditional pop forms that marked the last days of the Dü, but his melodic sensibility didn't jibe with the demands of the music industry at the time. The consensus among Hart's friends and peers is that he was a pure artist, lacking the business sensibility that Mould brought to Hüsker Dü, and that held him back. Those inventing "alternative" were looking for a combination of raw honesty and pop marketability. Hart only delivered half that equation.

Those carefully crafted recordings are more wonderfully realized than 95 percent of what Hart inspired. As Mike Wisti, the producer of Hart's later recordings, puts it, "There are no throwaway Grant Hart songs." It's pop with the depth of an art film. Yet, at the same time, the music—and maybe the musician—was too unpredictable to sell.

By the mid-'90s, Hart was by most accounts junk-free, though his reputation for heroin use still lingered. Meanwhile, the "alternative revolution" in rock was crumbling from the foundation up. Record labels were snatching up anyone with a guitar who'd heard the term



"grunge" and got themselves an appropriate makeover, while those who'd established themselves before (Mould included) were hanging in there. The period shortsightedly described by rock critic Gina Arnold as a "win" for the punk underground was definitely over.

If Hart noticed any of this, his creative output didn't reflect it. He disbanded Nova Mob after a 1994 tour and invested himself heavily in visual art and literature, spending time with Beat writer Charles Plymell. In 1998 he traveled to the Cherry Valley Arts Festival, a gathering of artists and writers in New York.

"Cherry Valley has a long literary tradition," says Ben Schafer, an executive editor at Da Capo Press. "Allen Ginsberg most famously had his farm there, his awayfrom-NYC retreat. Allen had died the year before and I was staying on the farm and Grant was there for the festival. We talked a lot and hit it off. Late in the weekend, he got on stage and played, and I thought, 'He's playing a lot of Hüsker Dü songs.' He hadn't even told me he was Grant Hart."

Musically, Hart released Ecce Homo, a live album, in 1995, and Good News for Modern Man in 1999, on the sort of labels (World Service and Pachyderm, respectively) that weren't going to position him for stardom. To those on the outside looking in, Hart was still the former drummer of Hüsker Dü and a current eccentric with a lot of things to say, many of which people didn't want to hear. This was of course as inaccurate as any aspect of the myth, which is to say that it missed the point completely.

Was Hart "weird"? Sure. Biting and snarky? Of course. Occasionally bitter? Hell yes. But friends will tell you that any edge to him was not the hallmark of a fragile ego, not a rock star's desperate

Always enigmatic, never unapproachable: Hart onstage in Brussels, 2011

cry for validation of his past success. His creative process was always committed to moving forward, never backward. Hart sought out new and interesting things, and new and interesting people. When those new things and those new people weren't so interesting, he couldn't pretend they didn't bore him.

"I'll miss Grant Hart for all the same reasons I thought he was an absolute cock the first time I met him," says Patrick Costello, bassist for Dillinger Four and the Arrivals. "Dude was blunt and hyper-critical, but smart, insightful, and armed with grade-A dark, dry humor."

He was also kind and engaging and never forgot anyone he liked talking to: He once walked up to my wife at Kinko's and started talking to her as if they'd spoken the day before, even though they hadn't seen each other in years. Unfortunately, the myth that had developed around him had an unforgiving escape trajectory.

"This is a dumb and provincial town, so we loved Grant," says Chris Besinger, the singer for recently disbanded local artrockers STNNNG. "But because this is a dumb and provincial town we never let him forget we only remembered Hüsker Dü."

nlike many of his contemporaries, Hart remained a presence around the cities he loved, always looking for new projects. Between 2000 and his death, he played tons of shows. He partnered on installations with artist and filmmaker Chris Larson; they met when Hart was teaching Larson's 5-year-old kid



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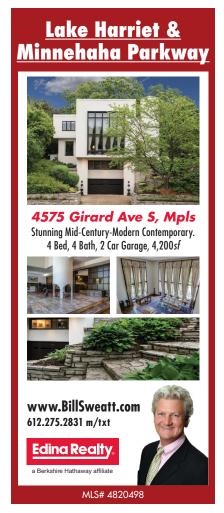


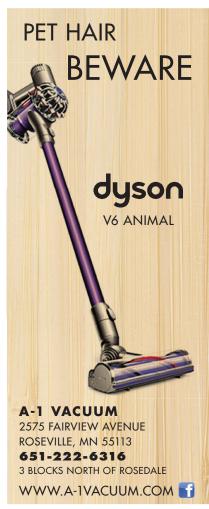
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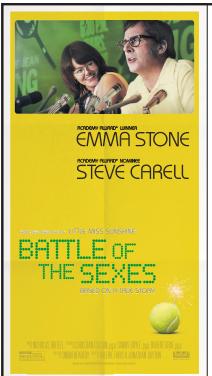
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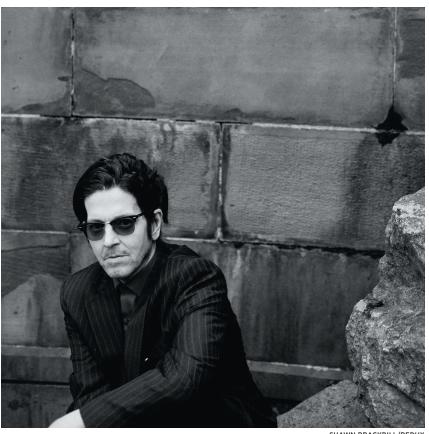
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HEATRES SEPTEMBER



SHAWN BRACKBILL/REDUX

skateboard tricks in front of the Foxfire Coffee Lounge in downtown Minneapolis. He even reunited with Mould at a benefit concert for Soul Asylum's Karl Mueller.

He was frequently spotted at shows, from the newest local bands to his oldest friends on tour. "I don't think he missed one gig I played in his town if he wasn't on tour-he was always there for me," says Mike Watt, who was Hart's SST labelmate. And because he kept going to shows, Hart was able to connect with much younger musicians, giving them an opportunity to know him outside of his role in Hüsker Dü.

"Grant presented this masculine sensitivity-he found a way to make aggressively masculine music that is utterly fragile as well," says Kyle Werstein, singer and guitarist for Fury Things. "The last two times I saw him, he played material from across his catalog, and he played it all with such immediacy, he painted a picture of a vulnerable person just navigating the world with the cards he's been dealt."

Maybe it was Hart's ubiquity that prevented his shows from becoming the crowded "must see" events that many of his contemporaries' rare public appearances turn into. But his live performances were just as engaging and mercurial as the man himself, and he delivered, no matter what size the crowd. Then the next day, he'd be back to recording or going to another show, talking to people, seeking inspiration, always enigmatic, never unapproachable. As Gerard Boissy, the guitarist for Rifle Sport, puts it, "Prince was from here, but Grant was of here."

Hart released only two albums in his last 18 years-Hot Wax (2009) and The Argument (2013)-because he was committed to getting the recordings exactly the way he wanted them. "After the whirlwind process of Hüsker Dü, where everything was first or second take, he wasn't going to be rushed," says producer Mike Wisti. "His process with me was very relaxed, sometimes with a lot of digressions. Recording Grant was like My Dinner With Andre, except they didn't go to the basement to lay down tracks."

The past decade was tumultuous for Hart. Both of his parents died, and in 2011 a fire consumed his childhood home and his beloved Gibson ES-25 guitar. Lindbloom took him in, and they were roommates for several years. "Once while we did dishes together he said, 'You can be Felix and I'll be Oscar."

Hart also began a relationship with McGough, who he'd been friends with since she was Promotions and Marketing Director at REV105 in the early 1990s. The two married this July, after he asked her mother for her hand. "He was oldfashioned in that way," McGough says.

When Hart was diagnosed with liver cancer in the late summer of 2016, he put off sharing the news with friends and family. As Lori Barbero, Hart's friend and drummer for Babes in Toyland, puts it, "He was the kind of guy who would bitch about a hangnail but he'd never, ever admit to you that he was sick." But once he was ready to talk about it, his characteristic black humor kicked in.



COURTESY THE MINNESOTA HISTORICAL SOCIETY

"One night, he said to me, 'Well, my record sales are going to go up," Wisti recalls.

After this news, Hart continued moving forward in the face of finality. He and his former bandmates finally agreed on a deal with the Chicago reissue label Numero Group to release *Savage Young Dü*, a box set of material from Hüsker Dü's pre-SST days. And Hart continued recording music. He, Mansfield, and Piotrowski completed the first Yanomamos album since that boom box recording back in 1989, and he'd been working with Wisti on *Pop Manifestos*, a concept album based on Ted Kaczynski, the Unabomber. (In accordance with Hart's wishes, both projects will be released posthumously.)

"He said, 'I've gotta finish the record, and I want to do another record because I don't want my last record to be about the Unabomber," McGough recalls.

On July 1, Barbero arranged a surprise tribute at the Hook and Ladder Theater & Lounge. Hart expected to play a show with Wisti's band the Rank Strangers; instead he was joined onstage by a horde of friends that included Barbero, Dave Pirner, and Norton's band, Porcupine.

"It was a great celebration of his music," says Norton. "I think everyone at that point was hoping that we still had another year or two years or who knows how long with Grant."

It was Barbero who stepped up to break the news publicly after Hart's death. "I said to Brigid, 'What can I do? Do you want me to contact people?' I wanted to make sure I contacted [those closest to him] so they didn't have to read it on Hart and artist Chris Larson, a frequent collaborator, outside the Entry in 2016

social media. There's no grace period anymore, no respect for people who might be really close to a person, and I can't stand it."

"As an only child, I get to pick my brother," says Lindbloom. "And in Grant, I had him."

"He would do anything for me, and that's how I felt about him," McGough says. "He was the best man I've ever known."

Hart was a father, a grandfather, a husband, a partner to cats named Bozo and Snowball. A gearhead, an artist, a walking encyclopedia. He had explored the universe and been through hell, yet he remained that kid Norton met in 1978, obsessed with whatever struck his sense of wonder, with a quick wit and a wicked sense of humor.

"Grant and I used to have one-liner offs, it's what we did," Barbero says. "I was laying in bed after he died when Tim [Piotrowski] texted me, telling me that they were playing Grant songs on the Current. I thought about making a joke like, 'Sure, Tim, I'll "Turn On the News" but didn't. Then I went into the kitchen and turned on the radio. The very first words I heard, literally the first words out of the radio, were Grant singing, 'Turn On the News.' I was bawling, then I was laughing, then I was snot bubbles. I said out loud, 'Are you fucking kidding me? That's really funny, Grant."



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MARCHONS!

St. Paul tavern Bar Brigade makes us want to belt out La Marseillaise



BY HANNAH SAYLE

ood restaurants make good neighbors. We mean the walkable, walk-in joints, those cafes and candlelit nooks flanked by tree-lined residential streets. Seek comfort here from the deluge of sleek concept restaurants. Find the perfect antidote to strip malls and miles and miles of commercial zoning pimpled with chain restaurants and big-box retailers.

Bar Brigade, in the former Luci space in the Highland Park neighborhood of St. Paul, is such a place. The charming Frenchinspired tavern with a tiny footprint (just 40 seats!) cherishes regulars by saving half of the tables for walk-ins. If you can spot the big Pabst Blue Ribbon sign, with its tiny "Brigade" print underneath, venture inside,

where a large bar serves as a greeting and a reminder of one of Brigade's best features: a full liquor license.

Order up a few cocktails and have a glance around the room. Don't the dark wood accents, tables, and church-pew booths feel like a warm, intimate invitation to linger? A candle flickering at each table adds a sweet touch of ambiance, but the mismatched vintage tableware marks this place as more homey than fancy.

And that suits the menu nicely. The very manageable bill of fare is centered on rustic French cookery, with few frills or distractions. On a recent visit, there was one soup plus two salads, a simple gem lettuce variety, and a lively lentil and broccoli salad brightened by lemon vinaigrette and feta. Or you may start heartier, with a basket of warm rolls and butter, or richer,

with prepared oysters or a bowl of mussels in herbed white wine broth, all very French indeed.

"Matty and I wanted this to be an approachable French restaurant," says chef JD Fratzke, who co-owns Bar Brigade and Red River Kitchen with Republic's Matty O'Reilly. "When most people think of French restaurants they think of a guy in a black bowtie and a long apron serving you food you can't pronounce. Most of the restaurants you go to in France aren't like that at all."

There's nothing intimidating about the crowd-pleasing trout rillettes. Like the classic smoked fish dip at a Midwestern party, this spread will vanish from the plate, smeared on grilled bread and devoured for all its char and smokiness. We loved both preparations of oyster we tried (they also come raw if you prefer). One was topped

BAR BRIGADE

470 Cleveland Ave. S., St. Paul barbrigade.com drinks \$7-12, entrees \$15-24

with a rich Hollandaise and another with Dijonnaise and flying fish roe, which, mercifully, stayed put, while each oyster glided out of its shell with buttery ease.

With just five entrees, the menu nevertheless ticks all the boxes: a hearty red meat dish in the wild boar bourguignon or lamb porterhouse; lighter fare in the roasted chicken thighs or grilled trout; and a vegetarian option in the beggar's purse pastry with mushrooms, tomato, and chevre. A quail special was also on offer on a recent visit.

Between the boar and the quail you may be sensing a pattern. Fratzke enthuses about















wildgame, which is typical of French country cuisine and, he says, "goes well with wine."

Wine is a central focus here, so much so that Fratzke says they almost considered calling Brigade a wine bar, but thought the term might curb its appeal. Instead, they opted for a sizeable wine and cocktail menu, rosé on tap, and smaller portions for people to snack on if they weren't looking for a full meal. They wanted drinks to be as important as food, and they have been so far-particularly that tap rosé.

"It's ridiculously popular," says Fratzke. "We probably go through two to three kegs a week. It's accessible like the box your mom has in the fridge, but it's really good stuff from a small purveyor in Provence."

As mentioned, portions are not large, though the dishes are priced accordingly. An entree will run vou between \$15 and \$17, or \$24 for the lamb porterhouse. Diners desiring fullness may course out their meal, as the French would, rendering a gutbusting entree unnecessary. That sort of pacing allows you to stay a while, taking each dish as it comes, and easing into the next with grace.

To that end, we love any kitchen that ferries us from the entrees to the desserts via an impressive cheese plate. Bar Brigade does so with Le Grand Fromage (\$25), a handsome array of camembert, bleu, and sheep's milk cheese, speckled with nuts and marmalades and chutneys.

Our only quibble with the smaller portions arose from the boar bourguignon. A hearty roast with gravy and carrots and potatoes, this tender, perfectly seasoned hunk of meat could have used a bit more mash. Adding potatoes is a cheap and easy way to bolster the meal without adding considerably to the price point, and it would have given us more of a base to sop up the rich gravy. Still, it's a dish Fratzke says he could never remove from the menu. It's that popular.

Other entrees were a delight: well seasoned, cooked properly, thoughtfully composed. There is nothing off-the-wall about the flavors or presentations. The Norwegian lake trout-very much like salmon in color and meatiness-is served with a simple beurre blanc lemon sauce. Chicken thighs come with spinach and potatoes. In a French tavern like this, simplicity shines.

Take for instance the heirloom tomatoes offered as a side dish. Five or six slices of vibrant, juicy tomatoes are topped with olive oil and salt. That's it, and that's all there needs to be. When the season is right, ingredients can speak for themselves.

Other sides are similarly unfussy and delicious, from the grilled artichokes with romesco to the lightly pickled carrots with almond dressing. Fingerling potatoes with a smear of chevre were served slightly al dente, but no one seemed to mind. These small plates taken together were a palette of late-summer treats, all prepared with minimal interference.

Unfortunately, the feast faltered a bit with the dessert menu. A citrus scone with rhubarb sauce was face-puckering, simply too sour, the rhubarb much too powerful for the mild cream scone. Chocolate pot de creme was fine, but missing the deep, rich cocoa flavor that makes a simple dessert like this really stand out. Peaches-and-cream crepes fared the best of them all, though we found ourselves pining for fresh peaches—the most heavenly fruit on earth-instead of baked.

You might be happier bookending your meal with cocktails. Dan Oskey of Tattersall Distilling has put forth a cocktail menu as polished and sophisticated as any at your North Loop mixologist's den, based on classic French cocktails like the French 75. A dozen or so drinks round out the list, which will change with the seasons and the whims of the bar staff.

Much of Brigade comes across as a passion project for Fratzke and O'Reilly. (Fratzke even started a Bar Brigade blog, replete with essays and thoughts about what inspires him.) The pair took Ernest Hemingway's A Moveable Feast as their inspiration, bringing 1920s Paris to life in a mural that fills the stairwell down to the bathroom. Local artist Lisa Troutman listened to the audiobook while painting the mural, and the result is a visual feast.

As for that negligible signage outside, the fine print that tips you off to Brigade's presence, there's meaning behind that, too.

"The last thing we wanted to do was make a lot of noise about Brigade," says Fratzke. "I'm sick of press junkets and social media blasts where people take photos of the food without even tasting it first. We wanted to continue to honor the legacy that Luci created for all those years. It was this beautiful, humble place that made amazing food."









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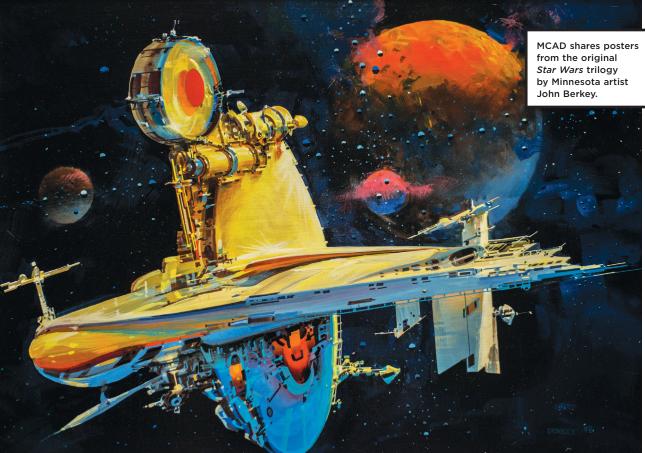
Canadian-born comic Ian Bagg has always seen himself as a moderate. "I'm still a moderate compared to the crazy idiot that's in charge," he laughs. "You're a libtard snowflake if you don't believe in what he's doing. I'm definitely both sides. He's neither side." Born to a Canadian father and an Australian mother, Bagg is now a U.S. citizen. "He's not pro-American," Bagg says of the president. "He's prohimself. I guess I'm just confused when he implies that some Nazis are okay." While Bagg has some strong opinions about what's going on in this country, he doesn't talk about it much onstage. That is, unless the audience wants him to. If not, Bagg is content to interact with them, find out what is on their minds, and react hilariously. "The people that I want to come to my shows are people who want a good night out," he explains. "They're tired, because they're working so hard taking care of their families." Single folks are more than welcome, too. "If you're single, you should be having fun," Bagg advises. "There should be mistakes in your life, and one of those should be coming to see my show." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. Through Saturday -P.F. WILSON

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JOHN BERKEY. DEFENDING ROSE: PHOTO BY CHELSEA REECK

interactive production called Hoopla Train. After touring to 14 dance halls and ballrooms across greater Minnesota in 2015, the show is taking up residence at three Minneapolis and St. Paul venues (Minneapolis Eagles #34, Rushford Hall, Czech and Slovak Sokol MN). Led by the topnotch comic actor Jim Lichtscheidl, a seven-member troupe joins forces with the Chmielewski Funtime Band to present a vaudeville-style variety show that encourages audiences to get up and polka (and foxtrot, and waltz). If you think you've got game, there's even a talent contest with prizes. Or, if your polka's a little rusty, you can show up an hour before showtime for a free lesson. Will city slickers fall for the Sod House schtick the way small-town audiences did? With

seasoned entertainers like Luverne Seifert, Elise Langer, and Kimberly Richardson on board the *Hoopla Train*, you'll be in good hands. For tickets, go to www.sodhousetheater. org. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays. \$10-\$20. Through October 15 – JAY GABLER

COMEDY ANDREW SANTINO

RICK BRONSON'S HOUSE OF COMEDY
"It's great to be drinking again," comedian
Andrew Santino tells an audience. "I
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I had to take a break because I went on
antibiotics. You find out how much of a
booze bag you are when you have to go
on antibiotics." His doctor told him he
couldn't drink while on the prescribed

medication. "I said, 'Okay, what makes vou think that I drink?' He said. 'Well. I'm looking at your face, and your big dumb Irish head gives it away." He was told not to drink for a week. "Like a work week? Monday through Wednesday? That's my week. Thursday usually kicks off the weekend." On the paperwork he was given, it asked how many alcoholic drinks he consumed each week. "The first answer is zero to five," he reports. "What kind of psycho puts one? You put zero it says, 'I had a problem.' A hundred says, 'I currently have a problem.' One says, 'I'm keeping a secret, and it's a problem." Santino can be seen on the TV series I'm Dying Up Here playing the character Bill Hobbs, and on his onehour special, Home Field Advantage,

CONTINUED ON PAGE 24 ▶

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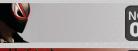
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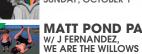




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W/ JACKSON WHALAN. ATURDAY, SEPTEMBER 30

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CONTINUED FROM THURSDAY ▶

which debuted earlier this year on Showtime. 18+; 21+ later shows. 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday**—P.F. WILSON

FRIDAY 9.22

ART/GALLERY NOT FAR-FAR AWAY

MCAD GALLERY

The artist behind the original Star Wars trilogy posters was a Minnesotan, working as a freelancer after getting his start at a St. Paul advertising agency. John Berkey's work is showcased at MCAD this week, where he studied as a young man and occasionally taught. "Not Far-Far Away" features Berkey's famous Star Wars drawings, work he created for other Hollywood films, science-fiction book covers, and U.S. postage stamps. Curator Damon Stanek has also included works Berkey illustrated for NASA to promote its space program. Presented in collaboration with ArtOrg, the exhibition is part of the 2017 Mechademia conference on Asian popular culture, whose theme this year is science fiction. There will be an opening reception from 5 to 7 p.m. Friday, September 22. Free. 2501 Stevens Ave., Minneapolis; 612-874-3700.

Through October 6 — SHEILA REGAN

BEER

OMNI BREWING WEEKEND BIRTHDAY CELEBRATION

OMNI BREWING COMPANY

As Omni Brewing Company celebrates two years in business, four special beers will be released, spread out over the weekend, culminating with a seasonal fresh hop ale, Soaked 2017. The others are the Raspberry Milk Shake IPA, double IPA F.A.D., and the Sour One, their first foray into sour beer. While a beer release itself is a worthy event, the anniversary will also host comedy sets (Tiffany Norton and Shannan Paul are slated to appear), food trucks and other edibles (Nadia Cakes will be making beer-themed sweets), a Sunday-morning 5K, a local makers craft market, and an outdoor music stage. All ages. Noon to 11 p.m. Friday and Saturday; noon to 10 p.m. Sunday. Free. 9462 Deerwood Ln. N., Maple Grove; 763-424-6664. Through Sunday -LOREN GREEN

ART/GALLERY

IYAPO REPOSITORY

JANET WALLACE FINE ARTS CENTER New York artists Salome Asega and Avodamola Tanimowo Okunseinde are the founders of Iyapo Repository. The project, named after the protagonist (Lilith Iyapo) in Octavia Butler's Xenogenisis series, works to imagine the ways in which people of African descent will find agency and self-determination in the future. To do that, the artists host workshops in which participants take on the role of archivists as they envision artifacts of the future that affirm and celebrate people of the diaspora. Thus far "artifacts" include a calming suit that uses data from ocean waves to treat traumas rooted in the trans-Atlantic slave trade, and Afromation pills for black history lessons on civil rights and rock 'n' roll. There will be an opening reception and artists' discussion from 6 to 9 p.m. Friday, September 22. Free. 130 S. Macalester St., Macalester College's Law Warschaw Gallery, St. Paul; 651-696-6416. Through

October 25 — CAMILLE LEFEVRE



ART/GALLERY CHRIS LARSON: AXONOMETRIC/THRESHOLD

TOPO GALLERY

A new local gallery is opening this fall. TOPO Gallery's first, rather auspicious exhibition portends great things. The featured artist is none other than Chris Larson, whose past work includes the Deep North photography series of frozen interiors, the irrepressibly delightful and befuddling video Heavy Rotation, and replica houses, such as his facsimile of a Marcel Breuer residence, that he set ablaze. For this show, Larson's finely detailed architectural and mechanical drawings are the focus. One might consider these artworks as representing the inner workings or backstory of Larson's elaborate installations, or verifiably gorgeous and worthy of critical and popular understanding in and of themselves. There will be an opening reception Friday, September 22, from 6 to 9 p.m. 1500 Jackson St. NE, #133, Northrup King Building, Minneapolis; 612-850-6860. Through October 31 — CAMILLE LEFEVRE

SATURDAY 9.23

BARHOPPING

THE PUB CRAWL THAT MUST NOT BE NAMED 2017

VARIOUS LOCATIONS

Hop on your Nimbus 2000 and head downtown this Saturday as Potterheads convene in Minneapolis for a night of spellcasting, costume contests, and magical drinks. Wear your house colors and grab your wand, as those who get into the costumed spirit of the crawl will score drink specials and free admission during festivities. Bars welcoming witches and wizards include the Loon, the Pourhouse, and Brothers Bar & Grill Minneapolis. At each location, revelers will find a variety of special drink items, reasonably priced from \$3 to \$7. That includes

familiar wizard-world concoctions like Firewhiskey, Polyjuice Potion, Butterbeer, Gillyweed shots, and Felix Felicis, a delicious-sounding champagne cocktail made with simple syrup, lemon juice, and ginger beer (find it at Kieran's Irish Pub). The aptly named Potter's Pasties food truck will be offering eats throughout the night, and folks will gather for a group photo at the 508 Bar at midnight. Cash and book donations collected during the event will benefit Friends of Hennepin County Library. 7 p.m. to 2 a.m. Free. —JESSICA ARMBRUSTER

HOUNDS & HOPS

CITY PAGES PARKING LOT

This Saturday, City Pages is hosting a parking-lot party for four-legged friends and their people. During festivities, you'll score dog-themed treats and samples from local businesses. Chat with organizations about volunteering, sign your pooch up for a psychic reading, or look into pampering your pup with a massage. There will be treats for humans, too, with beer from 612 Brew and eats from K-Town Street Foods, Habanero Tacos, i look so good smoothies, and Mik Mart Ice Cream. Other fun to be had includes food trucks for pups, stunt and trick demonstrations from talented dogs, and a fashion show guaranteed to make you smile (unless your heart is made out of stone). Make sure your little buddy is friendly and on a leash. A portion of ticket sales will benefit Secondhand Hounds. 21+. 11 a.m. to 3 p.m. \$10/\$15 at the door. 802 N. Second St., Minneapolis; 612-372-3700. —JESSICA ARMBRUSTER

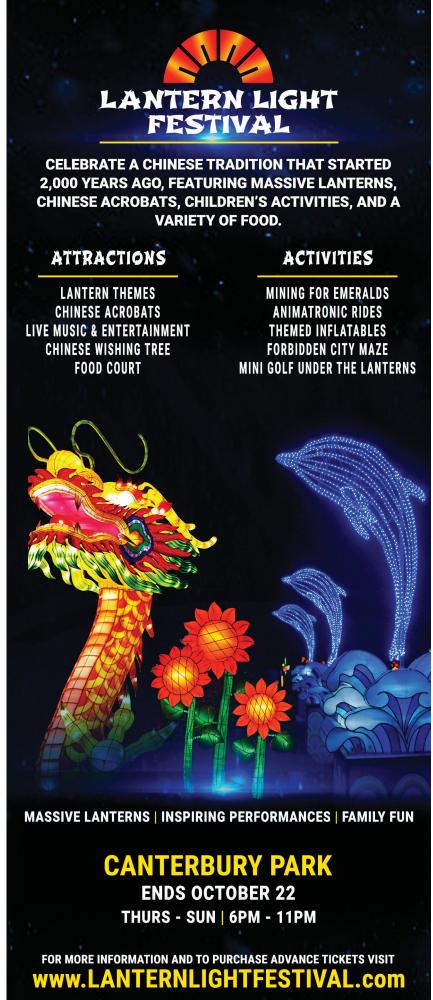
THEATER

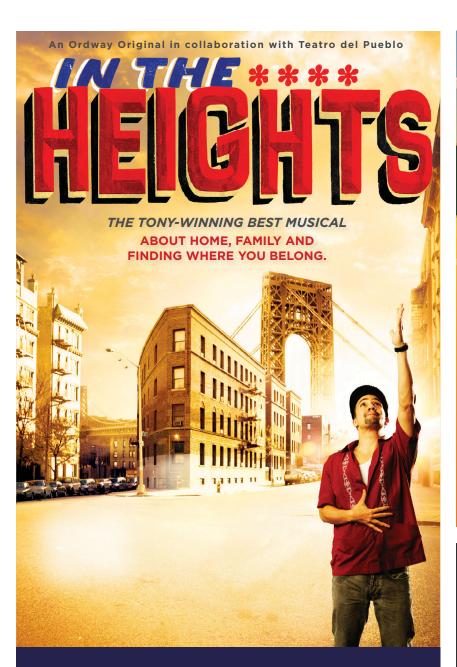
2ND ANNUAL CABARET FEST

BRYANT-LAKE BOWL

The Twin Cities Cabaret Artists Network formed in 2008 with the goal of fostering a greater understanding of the artform.

CONTINUED ON PAGE 27 ▶





SEPTEMBER 12-24

Music and Lyrics by LIN-MANUEL MIRANDA

Book by QUIARA ALEGRIA HUDES

Conceived by LIN-MANUEL MIRANDA

Directed and Choreographed by ALBERTO JUSTINIANO & JAMES A. ROCCO In association with ALEXANDER GIL CRUZ, GISELLE MEJIA, & ASHLEY SELMER



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HASNAE EL OUARGA

CONTINUED FROM SATURDAY ▶

Though much of the organization's efforts go into live performances (including the popular Cabaret Salons held every third Saturday of the month in Blanches Lounge at the Town House space in St. Paul), educational outreach is the laudable focus of their annual Cabaret Fest. The two-day event brings together a retinue of skilled cabaret artists to share insights with attendees. Novices are particularly welcome on Saturday afternoon for workshops deconstructing the essential components of cabaret and exploring the creation of original works through the fusion of songs, texts, and themes. Workshops on Sunday offer the rare chance to interact with performers as they refine their latest arrangements in collaboration with acclaimed cabaret talents Ben Krywosz, Gary Briggle, and Jennifer Parker, Each day concludes with a two-and-a-halfhour showcase in which attendees can witness the captivating power of a fully honed cabaret performance. Sign up and purchase tickets at www. twincitiescabaretartistsnetwork. com. Workshops run 2:30 to 5 p.m.; performances start at 5:30 p.m. Saturday and Sunday. \$15; \$25 day pass. 810 W. Lake St., Minneapolis; 612-825-8949.

Through Sunday -BRAD RICHASON

ART/MUSEUM

AMVETS POST #5: PHOTOGRAPHS BY XAVIER TAVERA

MINNESOTA HISTORY CENTER

The AMVETS Post #5 was formed in the wake of the Vietnam War when a group of Mexican and Mexican

American vets tried to join other clubs and were told they couldn't. So they started their own post. In 2013, Twin Cities-based artist Xavier Tavera snapped a series of color portraits of these World War II. Korean War, and Vietnam War vets from St. Paul's West Side to shine a light on their stories and struggles. Along with the photographs will be text, presented in both English and Spanish. Tavera, who recently graduated with a master's in fine arts from the University of Minnesota, was born in Mexico City himself, and has a knack for evoking layered storytelling with a single portrait. There will be an opening celebration with free admission and special performances from 10 a.m. to 5 p.m. Saturday, September 23. Free with admission (\$6-\$12). 345 W. Kellogg Blvd., St. Paul; 651-259-3000.

Through April 22, 2018 - SHEILA REGAN

DANCE

BOUCHRA OUIZGUEN: CORBEAUX (CROWS)

VARIOUS LOCATIONS

A group of 20 multigenerational women move as if composing a living sculpture. They're dressed in black, the front ties of their white head kerchiefs pecking up and down like beaks as the backs flap like angry tail feathers. Like a murder of crows or a conspiracy of ravens, they yip and caw with ritualistic intensity. Moroccan choreographer Bouchra Ouizguen created Corbeaux (Crows) for the Marrakech train station during the 2014 Biennale of Contemporary Art. She may have had the (in)visibility of Muslim women in mind; with the work she was also continuing her exploration of society, the visual arts,

and folk traditions in her home country. Its controlled ferocity, however, found universal resonance and relevance. Here is female experience writ large and incontrovertible. Saturday at noon in the Minneapolis Sculpture Garden (725 Vineland Place, Minneapolis) and 4 p.m. at North Commons Park (1801 James Ave. N., Minneapolis); Sunday at 1 p.m. at Rice Park (109 Fourth St. W., St. Paul). All shows are free. Through Sunday—CAMILLE LEFEVRE

SUNDAY 9.24

FESTIVAL

OPEN STREETS MINNEAPOLIS

NICOLLET AVENUE

This Sunday, head on over to the Kingfield neighborhood for the last car-free Open Streets Minneapolis of the season. Nicollet Avenue, from the Lake Street Kmart to 46th Street, will offer live music, arts and activities for kids and adults, free samples from local businesses, and, of course, the awesome experience of walking down a city street with zero cars. Say hi to your neighbors, get color extensions at Pompadour, practice yoga with strangers, and eat like you're at the Minnesota State Fair. Definitely stop by Ramen Kazama for their second annual RAMEN KAZAMA RAMA, where Marijuana Deathsquads, Kid Dakota, and Birthday Suits will take the stage. KFAI will be holding court at Butter Bakery Cafe, and you'll also find live music stages at Five Watts Coffee and Roadrunner Records. For maps and more info, visit www.openstreetsmpls. org. 11 a.m. to 5 p.m. Free. Nicollet Avenue from Lake Street to 46th Street, Minneapolis. - SHEILA REGAN

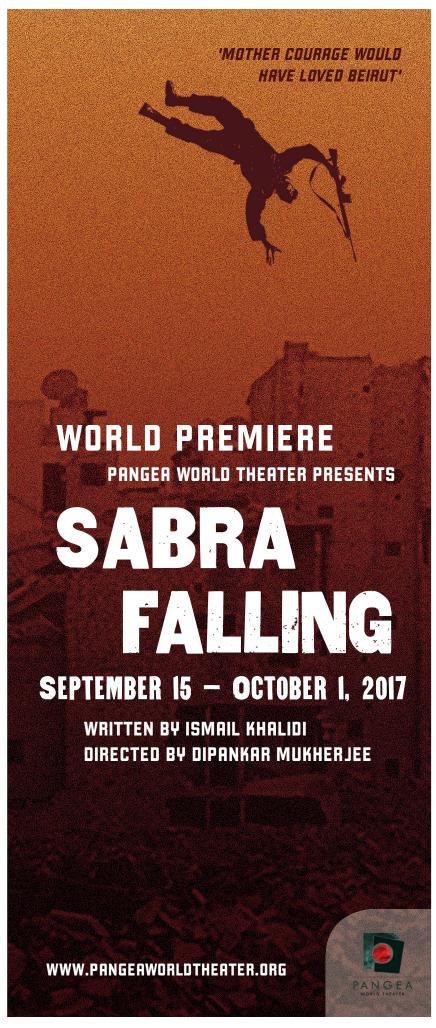
FESTIVAL SEVER'S FALL FESTIVAL

SEVER'S CORN MAZE

For the past 20 years, Sever's Fall Festival has been encouraging people to get lost in a field of corn. This year's maze is Aussie-inspired, with trivia and fun-fact signs to discover along the way from start to finish. Once you make it out, there will be plenty to see and do. That includes petting zoos, a giant corn pit, pig races, and zip lining. Take a hayride or explore the pumpkin patch. There will also be plenty of seasonal food options, plus beer and wine for adults. For more info, visit www.seversfallfestival.com. 1 to 8 p.m. Fridays; 10 a.m. to 8 p.m. Saturdays; 10 a.m. to 6 p.m. Sundays. \$15; kids 3 and under free. 1100 Canterbury Rd., Shakopee; 952-974-5000. Through October 29 - JESSICA ARMBRUSTER











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HAUNTEDBASEMENT.ORG

Art by Brent Schoonover brentschoonover.com



MOTHER!

You will either love it or hate it or both



NIKO TAVERNISE/PARAMOUNT PICTURES

BY TONY LIBERA

arren Aronofsky has a knack for turning small stories into bizarre, wildly ambitious analyses of broader human experiences. An unemployed Max Cohen stumbles upon the mysteries of the universe in Pi. In her search for perfection, a young dancer psychologically breaks from reality in Black Swan. In his latest film, Mother!, the director focuses on the relationship between a husband and wife living in the middle of nowhere. By way of this simple foundation, he explores themes as far-reaching as celebrity, environmentalism, the male ego, religion, gender roles, and death.

The entirety of *Mother!* takes place in one location: a spooky house built upon the ashes of Him's (Javier Bar-

dem) previous home. Mother (Jennifer Lawrence) lovingly paints, fixes things, cooks, and cleans while Him, a famous poet, struggles with writer's block. It seems like a mostly tranquil existence, but we soon get the sense that something is not normal here.

When a stranger comes to the house thinking it's a bed-and-breakfast, Him offers the man a room to spend the night, despite Mother's protestations. Red herrings abound in these early moments, but Mother!'s exponential pacing quickly reveals what's really going on, or rather, the multiple things going on in this pic-

While it may seem like an aside, kudos to the marketing team on Mother! for-it's sad that this is a remarkable feat—not ruining the film by divulging the entire plot in the trailers. This has been one of the most closely guarded features to come out in a long time, and the moviegoing experience benefits from all that secrecy. There's great pleasure in figuring it out in real time, and thinking back on what vou missed once it's over, rather than having your brain work everything out from a commercial. Other studios should take some cues.

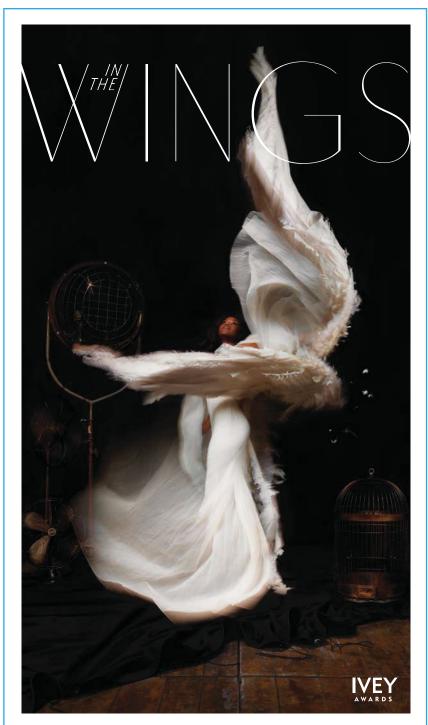
It's not ruining anything to say Mother! builds toward an impressive climax. Aronofsky pulls off some stunning visuals throughout, but what's most impressive is the way he weaves so many different ideas together without the movie feeling scatterbrained and without ever losing sight of Mother as a character. Jennifer Lawrence is the understated lynchpin here. Her performance will draw comparisons to that of Mia Farrow in Rosemary's Baby, but she makes it

MOTHER!

directed by Darren Aronofsky area theaters, now showing

her own. Lawrence is relatable in a way that Farrow was not, bringing us along in her early confusion while remaining sympathetic. We're tied to her thoughts and emotions, and throughout everything we root for her above all else. This in and of itself is a slick move by Aronofsky within a larger context, but I'll stop there; to go into it any further could spoil some things.

Mother! is the kind of movie where you leave the theater wondering whether or not you liked it. It's ambitious, brilliant, a tad pretentious, coy, and conversely heavy-handed at times. It's also most definitely not your typical horror thriller.



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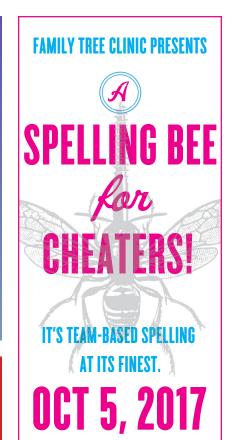
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WE'RE ALL MAD HERE

Theatre Latte Da turns a staple into a protest piece



ALLEN WEEKS

BY JAY GABLER

fter the curtain call at Sunday's matinee performance of Manof La Mancha, director Peter Rothstein stepped onstage to salute an early mentor, in attendance, who helped inspire his lifelong love of theater. She must have been gratified to see how her former student is multiplying her gift, creating productions that remind audiences why art matters.

In this particular instance, Rothstein has revitalized a musical that's been consigned to musty dinner theaters. *Man of La Mancha* is far from the most obvious show to prove demonstrably relevant in 2017, but Rothstein homes in on one of the musical's key lines: "When life itself seems lunatic, who knows where madness lies?"

Rothstein sets Theater Latté Da's new production in an immigration detention center: a brutal chamber with concrete walls and stained floors, a grating buzzer sounding whenever the security door is opened. By removing the play-within-aplay's setting from the Spanish Inquisition to the present day, Rothstein brings the themes of human dignity and desperate imagination into sharp relief.

Once the story is underway, though, the production luxuriates in the brilliant music and witty script that have kept playwright Dale Wasserman's adaptation of *Don Quixote* in regular rotation for half a century. As author Miguel de Cervantes, Martín Solá sublimely embodies the noble mien that makes the ostensibly disordered Spaniard a magnetic figure. He's accompanied by Sancho (Zach Garcia), his right-hand man.

MAN OF LA MANCHA

Ritz Theater 345 13th Ave. NE, Minneapolis 612-339-3003; through October 22

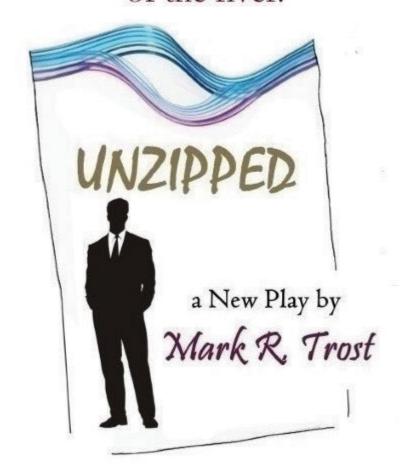
One of Rothstein's many excellent choices here was to cast the fierce Meghan Kreidler as Aldonza. Far from the blowsy wench her clients perceive, Kreidler makes Aldonza a formidable personality who's devastating in her disappointment when her Don proves unable to defend her. Her eponymous testimonial song is at the dark heart of this moving production.

It's not all gloom in *La Mancha*, though, thanks to on-point character acting by the entire ensemble—notably Andre Shoals as the Innkeeper and Jon-Michael Reese as an amusingly reluctant Padre. With Reese flanked by McKinnley Aitchison's Antonia and Sara Ochs' Housekeeper, "I'm Only Thinking of Him" is so entertaining that you can almost miss the pristine quality of the trio's singing.

A four-member band is hidden from view, but their presence is strongly felt as music director Denise Prosek captures the warmth of composer Mitch Leigh's Spanish-flavored music.

The production ends with a gut punch, as we return to the detention center and the diverse characters step forward to sing a reprise chorus of "The Impossible Dream." After last fall's election, theater artists across the country promised to respond swiftly. Who could have guessed that a 1964 musical would constitute one of this season's most powerful rebukes?

Performances on both sides of the river!

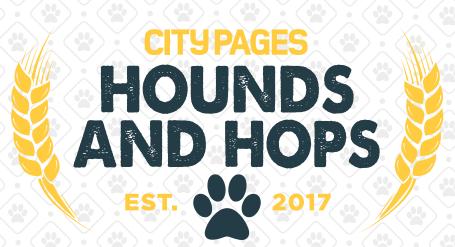


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STREET Style

RUNWAY READY Northern Vogue Fashion Show at the Foshay on September 10. BY AMY GEE









JACQUELINE AMISSAH ADDISON

27, FASHION DESIGNER

What are you wearing?

Vintage bell sleeve crop top, Akua Gabby high-waisted bell pants, Steve Madden shoes.

Describe vour style:

Afrocentric, chic, regal, edgy, sophisticated, classy, elegant, vintage, and modish.

Where do you find style inspiration?

Mostly from my Ghanaian culture, sculptures, and my style icon, Rihanna.

Best style advice?

When in doubt, wear black!

NYLO CAMPION

24, POET, PHOTOGRAPHER

What are you wearing?

Bag from Target, shoes from a street stall in L.A., and everything else is thrifted.

Describe your style:

Goodwill chic with a hint of hoesthetics.

Where do you find style inspiration?

Art, street style, and my daily mood swings.

Best style advice?

"Less is more" is overrated, and there isn't a single style rule that isn't meant to be broken. Also, when in doubt, overdress. Even if you're just at the grocery store.

JAY KELLY

35, PHOTOGRAPHER, RETAIL MANAGER

What are you wearing?

Club Monaco hat, Zara suit and shirt, Givenchy shoes.

Describe your style:

Bold, fun, colorful, forward, trendy.

Where do you find style inspiration?

I work in fashion! Every day I find inspiration all around me! Magazines, TV, people, celebrities, and my own personal love for fashion and abilities to style.

What's one thing in your wardrobe that you can't live without?

My silver Prada shoes.

TONY JOHN FALK

25, INFLUENCER RELATIONS

What are you wearing?

Banana Republic jacket, H&M jeans, Gap shirt cut up by me, Red Wing Heritage shoes.

Describe your style:

Street with an added touch of #extra.

Where do you find style inspiration?

From everything around me: people, places, nature, emotions.

What's one thing in your wardrobe that you can't live without?

My nana's fur coat. I love being able to have her there with me.

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SOMEONE LIKE HIM

Dan Wilson puts his own spin on the songs he's written with pop superstars

BY ERICA RIVERA

hisplace is my jam," says Dan Wilson.
The

Grammy-winning songwriter and lead vocalist for Semisonic has just ordered a triple espresso at Spyhouse on Nicollet and claimed a booth in the back. He reminisces about frequenting the coffeeshop when smoking was allowed indoors; now, all he can do is appreciate the aroma of cigarettes wafting in through the open windows.

Not that Wilson spends as much time around here as he used to. He lives in Los Angeles, where he writes songs with superstars like John Legend and Taylor Swift. Adele's huge hit "Somebody Like You" is partly his work. Wilson's new solo album, *Re-Covered*, is a collection of those collaborations, recorded with his voice and fresh instrumental arrangements, and

he's back in Minnesota to share the revamped tunes at the Fitzgerald Theater on Friday.

Though Wilson's feathery, strawberry blond hair and sideburns are beginning to gray, he's energetic for a 56-year-old. His skin is California tan, his frame gangly. A thin beaded necklace rests above his collarbones. He peers through black-rimmed glasses with an intense, unwavering gaze. He pauses thoughtfully before answering each question with media-savvy confidence.

Re-Covered could be a risky prospect given that on his own, Wilson hasn't exactly made chart-soaring singles—though he is quick to point out that Semisonic's "Closing Time" became a "ubiquitous touchstone" and "Secret Smile" was an "inescapable" song in Europe and parts of Asia. Still, if his name is known outside of Minnesota, it's more likely due to other artists' hits



8 p.m. Friday, Sept. 22 Fitzgerald Theater, 10 E. Exchange St., St. Paul; 651-290-1200

"WORDS & MUSIC BY DAN WILSON,"

than his own, a fact that doesn't seem to bother him.

"I like that I'm helping someone else have a giant song," he says. "I know people that write songs and they're sad that they gave them away and let somebody else sing them, and I could never understand it."

Wilson came up in bands where songs were just as likely to be written during rehearsal or soundcheck as they were to be written alone, and he's never felt any preciousness about the process. "If you're a songwriter, you're not going to go for too long before a song happens to you almost as though it just fell from the sky—and quite often, those are going to be your best songs," he says. "You might even have a career where the best things you ever do are things that just seem to fall from the sky. Then you might get a different attitude about who gets the credit for what you've done."

That doesn't mean the process always

feels magical. "It's a lot of laying bricks," he admits. "I'm a really picky person and I'm not always easy to work with and I demand a lot from people and I can be blunt sometimes with people, but it's not

intentionally mean."
Wilson says he demands honesty from his collaborators. "Things can be truthful and resentful or truthful and angry or truthful and vengeful. I find those all to be fine. But if it sounds like resentful and vengeful and it's also made-up, I just can't like that," he says. "I feel like part of my role in a writing session is to say, 'This isn't striking me as that true or real—is there a way we can ground this in reality more or can we base this on somebody that we know so that this doesn't feel so

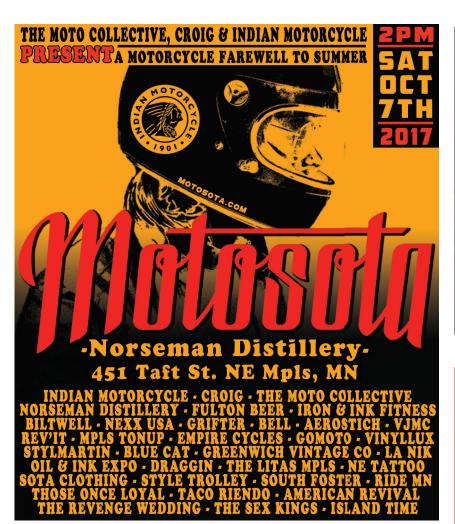
pointlessly negative?""

Here's how Wilson describes the songwriting process: Two musicians with guitars go into a room where gold records adorn the walls. A fax machine and a printer hum. Screen savers undulate on computer monitors. Small talk and minor ego-stroking ensue. Then one of the songwriters says, "What should we write a song about? What's going on?" and the other will say, "Well, I just filed for divorce and found out that I have terminal cancer."

"They go all the way to whatever it might be that's paramount in their life," Wilson says. "It would be a very uncomfortable business or artistic practice to be a songwriter if you had any normal set of boundaries about your life. You need to be transparent as a person and willing to spill your guts in a way that most people would find uncomfortable and awkward and painful but we don't."

Wilson calls this "The Nashville Way," which he learned in 2000 while studying songwriting in that city, an experience he compares to wizard school: "You get the lore and you get the methods and you hang with people who are better than you." It was there that he learned a form of songwriting consisting of an instrument, a voice, and a song, with no expectation of how it will be recorded or released. It's a philosophy that came into play during the recording of *Re-Covered*.

"As a writer, he really trusts the first idea," says Mike Viola, the album's producer. "It's miraculous how he does that." When Wilson asked him to work on the album, Viola insisted on the following conditions: a trusted group of talented musicians, a week-long stint at United Studios in Los Angeles, and recording live to tape so the final product couldn't be messed with. This lent continuity to a disparate batch of songs written in differ-





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ent times, places, and for diverse voices.
"We didn't want to make something that was a big commercial vehicle for him,"
Viola says. "This is a quieter record."

The beauty of *Re-Covered* is that even if you're not a Josh Groban or a Leann Rimes fan, you might dig Wilson's versions of their songs. While Wilson claims his voice "isn't good at righteous indignation and it's not necessarily the voice I would go to for super-seductive sexiness," there are songs that fit both those categories on the album: the Dixie Chicks hit "Not Ready to Make Nice" and the Taylor Swift collaboration "Treacherous." When called on this, Wilson smiles and says, "I had to stretch a little bit."

The last of the 13 tracks on Re-Covered is "Closing Time." After almost 20 years,

isn't Wilson sick of it? "I do know people who feel haunted and kind of burdened by their hits, but that sounds ridiculous to me," he says.

If you're looking for dirty secrets or petty complaints, you won't find them in conversation with Wilson, a longtime married father of two. "I have a very skewed version of what life is because I've been so lucky," he says. "I have a healthy ego but I don't have a sense of credit for my good fortune."

As for his professional aspirations, he does still have a few big names he'd love to collaborate with: Patti Griffin, Paul McCartney, Elvis Costello.

"I'm in an unusual position with my bucket list of songwriters," he says. "Because I keep crossing them off."

CRITICS' PICKS

GORILLAZ

ROY WILKINS AUDITORIUM, WEDNESDAY 9.20

Gorillaz, the "virtual band" of Blur frontman Damon Albarn and visual artist Jamie Hewlett, debuted in 2001 with their self-titled album, a twitchy blend of alt-rock and trip-hop. They returned in 2005 with Demon Days, which established the mixtape-like template Gorillaz have used for their albums ever since, featuring cameos from a menagerie of guests including De La Soul on the hit "Feel Good Inc." Days' long-awaited follow-up, 2010's Plastic Beach, was an even stronger record overall, with appearances from the likes of Lou Reed and Snoop Dogg, but after 2011's underwhelming iPad-recorded experiment The Fall, Gorillaz were inactive for nearly five years. Humanz, which arrived this April, features everyone from incisive Long Beach rapper Vince Staples to Albarn's former Britpop rival Noel Gallagher, helping to carry out the Gorillaz vision of a party in the face of our nightmarish political climate. Staples and zany Detroit rapper Danny Brown open Wednesday's show. 7:30 p.m. \$101-\$315. 175 W. Kellogg Blvd., St. Paul; 651-265-4800. -MICHAEL MADDEN

SHEER MAG

TRIPLE ROCK SOCIAL CLUB, WEDNESDAY 9.20

Sheer Mag is out here crafting some of the best, purest rock songs you could ask for. After self-releasing three EPs in as many years, the Philly five-piece secured their status as a favorite new act among rock critics—seemingly every one of whom likened the band's sound to Thin Lizzy. Singer Tina Halladay leads the charge

with her defiant and genuinely soulful singing, but the fiery riffs of guitarist Kyle Seely-who, in channeling legendary axemen like Angus Young, Scott Gorham, and Brian Robertson, is sneakily approaching guitar-hero status-are equally integral from song to song. The band delivered their debut album, Need to Feel Your Love, this summer, and it's everything fans wanted, showcasing Sheer Mag at their most political (opener "Meet Me in the Street," for example, extolls the value of protest) while incorporating funk and disco into the expected mix of garage rock, punk, and power pop. Laffing Gas and Joust open. 18+. 8 p.m. \$10-\$12.629 Cedar Ave. S., Minneapolis; 612-333-7399. -MICHAEL MADDEN

RHIANNON GIDDENS

THE O'SHAUGHNESSY, WEDNESDAY 9.20 With the Carolina Chocolate Drops, Rhiannon Giddens helped shed light on obscured African-American string band and other folk traditions. On her second solo album, Freedom Highway, she uses the same scholarship, spectacular voice, and unwavering instincts to trace the arc of history from slavery through the Civil Rights Movement to the recent violence that spawned Black Lives Matter. Giddens wrote most of these songs, some of which are stark, chilling tales based on slave narratives ("At the Purchaser's Option" is about a mother's possible separation from her baby) or current events ("Better Get It Right the First Time," with a riveting rap by Justin Harrington, concerns a fatal police shooting). Others, such as "We Could Fly," show the resilient spirit that somehow kept hope alive. The culmination is a joyous, horndriven R&B romp through the title track,

















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MUSIC CRITICS' PICKS

the Staple Singers' civil rights anthem. It's a remarkable musical and emotional journey, grounded in blues that still resonate. 7:30 p.m. \$27-\$57. 2004 Randolph Ave., St. Paul; 651-690-6700.—RICK MASON

OPEN MIKE EAGLE

7TH ST ENTRY, SUNDAY 9.24

Ever since he coined the term "art rap" in the early 2000s, L.A.-via-Chicago MC Open Mike Eagle has eschewed all manner of rap clichés to become an entirely idiosyncratic artist. Even among quirky indie rap contemporaries like Aesop Rock, Homeboy Sandman, and Serengeti, the 36-year-old Mello Music Group signee stands out. He's funny, a little nerdy, and obsessed with pop culture, with a penchant for playfully off-kilter flows and buzzy, experimental beats. After years of solo projects and collab records with guys like Serengeti and Paul White, Mike's brand-new solo effort, Brick Body Kids Still Daydream, may be his best yet. A concept album about life amid drugs and gangs in the Robert Taylor Homes on Chicago's South Side, it's Michael Eagle at his most focused, delivering some of his most affecting songs to date, including "Happy Wasteland Day" and "My Auntie's Building." New York rapper Sammus, who delivers a standout verse on Brick Body's "Hymnal," opens. 18+. 7:30 p.m. \$12-\$14.701 First Ave. N., Minneapolis; 612-338-8388. - MICHAEL MADDEN

JAZZ AT LINCOLN CENTER ORCHESTRA

ORCHESTRA HALL, SUNDAY 9.24

Perhaps the premier contemporary large jazz ensemble, the Jazz at Lincoln Center Orchestra is a virtuoso-laced group with the versatility to cover the gamut of jazz history. With longtime music director, trumpeter Wynton Marsalis, at the helm, the orchestra explores jazz traditions and put them in contemporary context. On its forthcoming new live album, Handful of Keys, the JALCO does just that, tracing jazz's piano legacy from James P. Johnson and Fats Waller through McCoy Tyner, Oscar Peterson, Bill Evans, and Myra Melford. Guest pianists span generations, ranging from 89-year-old Dick Hyman to 13-year-old wunderkind Joey Alexander. Fresh arrangements by the soloists and JALCO members make the material pop with effervescent spirit, from the jagged, iaunty avant-Latin blues of Melford's "The Strawberry," her piano dueling with Marsalis' trumpet, to Hyman's exhilarating workout on stride master Johnson's "Jingles," clarinetist Victor Goines and the rest of the band in hot pursuit. 7:30 p.m. \$43.50-\$93.50. 1111 Nicollet Mall, Minneapolis; 612-371-5600. - RICK MASON





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Dicks Deluxe

Could I learn to like a woman with a penis?

am a 35-year-old straight guy. I met a nice lady through the normal methods, and we hit it off and have grown closer. I think we are both considering "taking it to the next level." We are on the same intellectual wavelength, enjoy the same social experiences, and have a lot of fun together. So what could be the problem? My friend decided it was the time to inform me that she is transgender, pre-op, and will not be having gender-reassignment surgery. This was quite a shock to me. I'm not homophobic, though I've never had a gay experience. I'm open-minded, yet there is a mental block. I like this person, I like our relationship thus far, and I want to continue this relationship. But I'm in a state of confusion.

CONFUSED OVER COMPLICATING KNOWLEDGE

Lemme get this out of way first, COCK: The nice lady isn't a man, so sex with her wouldn't be a "gay experience" and homophobia isn't the relevant term.

Moving on.... You're a straight guy, you're attracted to women, and some women—as you now know—have dicks. Are you into dick? Could you develop a taste for dick? Could you see yourself making an exception for her dick? It's fine if "no" is the answer to one or all of these questions, COCK, and not being into dick doesn't make you transphobic. Evan Urquhart, who writes about trans issues for Slate, argues that in addition to being gay, straight, bi, pan, demi, etc., some people are phallophiles and some are vaginophiles—that is, some people have a strong preference for either partners with dicks or partners with vaginas.

"There's no shame in it, as long as it doesn't come from a place of ignorance or hate," Urquhart writes. "Mature adults should be able to talk plainly about their sexuality, particularly with prospective partners, in a way that doesn't objectify or shame anyone who happens to be packing the non-preferred equipment."

Some straight guys are really into dick (trans women with male partners usually aren't partnered with gay men, and trans women who do sex work typically don't have any gay male clients), some straight guys are willing to make an exception for a particular dick (after falling in love with a woman who has one), but most straight



Dan Savage

guys aren't into dick (other than their own).

Since you're confused about what to do, COCK, I would encourage you to continue dating this woman, keep an open mind, and keep taking things slow. You've got new information to process, and some things to think about before taking this relationship to the next level. But don't drag it out. If you conclude that the dick is a deal breaker, end this relationship with compassion and alacrity. You don't want to keep seeing her "to be nice" if you know a relationship isn't possible. Because letting someone live in false hope is always a dick move.

A few months ago, I started dating someone. I made it clear early on that I didn't feel comfortable being in a nonmonogamous relationship. They said that's not usually what they're into but they weren't interested in seeing anyone else and they had no problem being monogamous. They've never given any indication that they're unhappy with our arrangement, but I can't shake the fears that they'd prefer it if our relationship were more open and I'm taking something important away from them. Can someone who usually doesn't "do" monogamy feel fulfilled in a "closed" relationship? Can it work out, or will they just slowly grow to resent me for this? **DELIRIOUSLY ANXIOUS MONOGAMIST** NERVOUSLY INQUIRES TODAY

If you stay together forever—what most people mean by "work out"—your partner will definitely grow to resent you. It could be for this reason, DAMNIT, or for some other reason, but all people in long-term relationships resent their partners for something. So if monogamy is the price of admission this person is willing to pay, let them pay it. There are a lot of people out there in closed relationships who would rather be in open ones and vice versa. And remember: What works for you as a couple—and what you want as an individual—can change over time.

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NO GREAT SHAKES

BY BRENDAN EMMETT QUIGLEY

Across

- 1. Some soccer shoes
- 6. "Too bad"
- 10. "The Gang" leader
- 14. Sharp, narrow ridge
- 15. Sticky crap
- 16. Website with a "Shop by category" search query
- 17. Start of a quote by John Oliver
- 20. Beginning
- 21. Drug runners
- 22. Perfect, as a craft over time
- 24. For little cost
- 27. Torts master: Abbr.
- 28. Quote, part 2
- 32. Like some rush hour traffic
- 34. "Phish Food," e.g.
- 35. Some grocery stores
- 36. Canker___
- 37. Quote, part 3
- 38. Brief ads
- 39. Ford of hair metal
- 40. Market index name
- 41. Detest badly
- 42. Quote, part 4
- 45. Aloo gobi bread
- 46. Toss to the side
- 47. No longer here
- 48. "Taps" instrument
- 50. Attacked
- 52. End of the quote
- 57. European smoker
- 58. Prefix for everything?

- 59. French wine region
- 60. 2015 American Dialect Society's word of the year
- 61. Singer with the Velvet Underground
- 62. Dadaist Max

Down

- . Here today, maybe not tomorrow thing
- 2. Reason to fume
- Tangy sweet-and-sour dessert
- I. Make good (for)
- 5. Ticks on the clock
- 6. Hercule's creator
- 7. Director Besson
- 8. "___ Way You Want It"
- 9. Be stingy with
- 10. Ryan Seacrest's co-host
- 1. Big Apple award
- 12. Beech family trees
- 13. Caustic cleaner
- Table of contents page, e.g.
- 19. Cho's "Trek" character
- 2. Major bother
- 23. Holy Roman Emperor between Henry VI and Frederick II
- 25. Give authority to
- 26. Sit next to
- 28. Sessions and Lynch, e.g.
- 29. "Beats me"
- 30. TV actor Fillion

- 31. Hebrew ascetic
- 33. Color similar to ash
- 37. Squat
- 38. Mama's boy?
- 40. Loves to death 41. Show that aired
- the first lesbian kiss
- 43. China border river
- 44. Elliptical event
- 47. Florida jock
- 48. Mowins who was the first female announcer for the "NFL on CBS"
- 49. Progressive magazine
- 51. "Aida" river
- 2. Put money down
- 53. "Just. Stop. Talking.," initially
- 54. Check in the mail?: Abbr.
- 5. Its website has a "Get Refund Status" page
- 6. Hanoi holiday

Last Week's Answer

Ρ	0	Ν	Т		Α	Ε	R	Α	Т	Ε		Ρ	Α	S	S
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R	0	Α	Ν		D	R	Α	F	Т	Υ		R	0	L	0

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